PRESIDENTS’ COLLEGE
education for a lifetime

ART AND ARCHITECTURE

» WHAT IS AMERICAN ABOUT AMERICAN ART IN AN AGE OF INSTANT GLOBAL COMMUNICATION?
—Douglas Hyland
Tues., April 12, 19, 26; 2–3:30 p.m.

» DIEGO RIVERA, FRIDA KAHLO, AND EDSEL FORD: TWO COMMUNISTS AND A TITAN OF CAPITALISM CONFRONT THE MODERN INDUSTRIAL WORKPLACE AND MAKE GREAT ART—Richard Voigt
Tues., May 3, 10, 17; 10:30 a.m.–12 p.m

» NATURE’S DESIGN: H.H. RICHARDSON, LOUIS SULLIVAN, FRANK LLOYD WRIGHT AND THE ROOTS OF MODERN AMERICAN ARCHITECTURE—George Lechner
Thurs., May 5, 12, 19, 26; 1–2:30 p.m.

» HOW PRINTED PICTURES CHANGED THE WORLD—Alexandra Onuf
Thurs., May 5, 12, 19; 10-11:30 a.m.; 1877 Conf. Rm C

» GEOGRAPHY OF WINE—Brian Sommers
Wed., May 18, 25; June 1; 4:30-6 p.m.; 1877 Conf. Rm C

All classes held in Mortensen Library, KF Room, unless otherwise noted.
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WHAT’S AMERICAN ABOUT AMERICAN ART IN AN AGE OF INSTANT GLOBAL COMMUNICATION?—Douglas Hyland
Increasingly, artists have come to the United States from all over the world. In the most recent installation of the 21st century gallery at the New Britain Museum of Art, 40% of the artists were born abroad. There are no boundaries and innovations originating in one part of the world that are not known overnight everywhere. Video art, installation art, photography, and more innovative art forms are increasingly popular. And our leading 21st century artists are represented by dealers who now cater to a sophisticated group of patrons, many of whom come from the Middle East, China, and Russia.
Cost: $130; Fellows, $90

DIEGO RIVERA, FRIDA KAHLO, AND EDSEL FORD: TWO COMMUNISTS AND A TITAN OF CAPITALISM CONFRONT THE MODERN INDUSTRIAL WORKPLACE AND MAKE GREAT ART—Richard Voigt
In 1932 Mexican artists and committed communists Diego Rivera and his wife, Frida Kahlo, travelled to Detroit at the invitation of the Detroit Institute of Arts so that Rivera could paint murals on the walls of the museum’s great atrium. The unlikely partnership of the artists and Ford, which had to overcome the dramatically different backgrounds of the principals, the economic turmoil of the Depression, labor conflict at the Ford Company, controversy surrounding Rivera’s political and artistic views, the strains within Rivera and Kahlo’s marriage, and objections to the project itself, ultimately produced the Detroit Industry Murals—one of the great works of art in America. Questions about the intersection of the personal histories of Rivera, Kahlo, and Ford; how the colossal murals were produced; and what was the social and artistic impact of the murals will be discussed.
Cost: $65: Fellows, $50

NATURE’S DESIGN: H. H. RICHARDSON, LOUIS SULLIVAN, FRANK LLOYD WRIGHT AND THE ROOTS OF MODERN AMERICAN ARCHITECTURE—George Lechner
The course will focus on the development of the first distinctly American style of architecture fashioned by architects Richardson, Sullivan and Wright. After the Great Fire of 1871 and the Columbian Exposition of 1893 (known as the “White City”), Chicago and the surrounding region became a fertile testing ground for new building technologies and architectural designs.
Cost: $80: Fellows, $65

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These architects explored and utilized new technologies while remaining intensely devoted to their ideal of an organic architecture completely in harmony with, and inspired by, the world of nature around them. Topics include the development of Wright and the Prairie School and his close kinship with the ideals of the Arts and Crafts Movement. This connection will be extended geographically to the interior design of Wright’s home and studio in Oak Park, Illinois, and giving special attention to the beautiful California Craftsman house designs of the firm of Greene and Greene. In addition, we will analyze Richardson’s superb design for Trinity Church in Boston’s Copley Square and Sullivan’s Guaranty Building in Buffalo, as well as Sullivan’s late small masterpieces, affectionately known as “Sullivan’s jewel boxes.”
Cost: $80: Fellows, $65

HOW PRINTED PICTURES CHANGED THE WORLD—Alexandra Onuf
As we grapple with our changing world in the Age of the Internet, it seems the perfect time to reflect back on an earlier moment in history when another major technological advance—the invention of printing—fundamentally reshaped our world. Over three lectures focused specifically on the early history of printed images, we will consider how prints reshaped art, faith and knowledge in the West. Lecture one will investigate the many functions of the earliest relief prints, which served as wallpaper, imitation tapestries, aids to religious devotional, games and visual tricks, maps, scientific diagrams and book illustrations. Lecture two will focus on the emergence of engraving as a more elevated and specifically artistic medium, practiced by goldsmiths and painters in both Italy and the North of Europe. Lecture three will address the emergence of “reproductive” prints which disseminated knowledge of famous paintings and sculptures far beyond the reach of their original prototypes.
Cost: $60; Fellows $45

GEOGRAPHY OF WINE—Brian Sommers
Great wine seldom occurs by accident. It comes from great wine places and from artisans who can maximize what their environments have to offer. Wine thus gives us a ‘taste’ of its place of origin. It is essentially geography in a bottle. We do not need to spend a lifetime of study in order to understand and appreciate our subject matter. In this course we will cover enough environmental science (soil, climate, landforms, and biology) so that we can understand wine grapes and their ideal environments. We will also look at culture, economics, human geography, and history so that we can appreciate how wine reflects the people who make it.
Cost $65; Fellows $50